

## 耿畫廊參展 2026 瑞士巴塞爾藝術展

地點 | 瑞士巴塞爾會展中心 ( Messe Basel )

展位 | E13

參展藝術家 |

主展區「藝廊薈萃」 ( Galleries ) : 吳大羽、王攀元、王懷慶、蘇笑柏、薩望翁·雍維 ( Sawangwongse

Yawnghwe )、索菲普·皮奇 ( Sopheap Pich )、蘇孟鴻

主展區「策展角落」 ( Kabinett ) : 薛保瑕、姚瑞中、袁慧莉、吳耿禎、陳敬元

開放時間 |

主展區 ( Galleries ) ( 只限獲邀人士出席 )

06.16 ( 二 )、06.17 ( 三 ) 11:00 a.m.-8:00 p.m.

開幕之夜

06.17 ( 三 ) 5:00-8:00 p.m.

公眾展期

06.18 ( 四 ) -06.21 ( 日 ) 11:00 a.m.-7:00 p.m.

繼 2025 年耿畫廊於瑞士巴塞爾藝術展 ( Art Basel in Basel ) 主展區以連貫大會「策展角落」 ( Kabinett ) 單元的主題策展所受到的廣泛正面評價，並以蘇孟鴻大型屏風空間裝置《殘山剩水鬧金屏》於「意象無限」 ( Unlimited ) 展區獲大會評選為「不容錯過的八件鉅作」的熱烈迴響。耿畫廊將於 2026 年再度與會，於主展區「藝廊薈萃」 ( Galleries ) 展出「溯洄—東方美學流轉」，臺灣現代主義繪畫大師王攀元亦首度於國際盛會中呈獻其跨越時代的地緣敘事，並以臺灣藝術家為核心的策展專題「海峽語法：寓言與碎片」入選著重歷史與當代的深度對話的「策展角落」 ( Kabinett ) 單元；向來自全球的頂級藝術收藏群體呈現呼應當前國際藝壇脈動，富含亞洲文化底蘊的東方美學軌跡。

耿畫廊「藝廊薈萃」 ( Galleries ) 展覽主題 | 溯洄—東亞美學流轉

深化對東方現當代藝術歷史向度的長期漫溯，耿畫廊將於 2026 年瑞士巴塞爾藝術展呈獻橫跨世紀、融合歷史記憶與當代變革的亞洲敘事；以「溯洄—東方美學流轉」為題，展出匯聚七位深度連結亞洲與國際視野的代表性藝術家，涵蓋華人抽象繪畫先行者吳大羽（1903-1988）、以現代主義轉化東方文人思懷的華人大師王攀元（1908-2017），以及縱橫現當代藝術巨匠王懷慶；同步呼應當前國際藝壇脈動，正於威尼斯雙年展官方平行展展出的當代大師蘇笑柏、甫獲邀參展第 61 屆威尼斯雙年展的薩望翁·雍維（Sawangwongse Yawnghwe）、去年於巴塞爾「意象無限」（Unlimited）發表大型裝置大放異彩的蘇孟鴻，以及柬埔寨當代雕塑巨擘索菲普·皮奇（Sopheap Pich）。東方哲思在此作為深刻原點，引領藝術家挑戰既有形式、擴寫創作語彙。當受到傳統根柢牽引的同時，思維的延展與交匯反而凝聚成一股不斷向外輻射的內在動能，細膩回應跨世紀的歷史記憶與當代處境，展現出亞洲文化底蘊持續推進的美學軌跡。

二十世紀初吳大羽負笈巴黎，在藝術思潮風起雲湧之中汲取後印象派、野獸派與表現主義等現代主義精華。他矢志追求現代化的表現形式，對純粹藝術自由的企求、身體感知經驗的釋放，構築了中國抽象繪畫演進的起點。在西方色彩理論與形式表現的架構下，吳大羽將中國書藝的流動線條力及文人寫意的墨藝筆法交織融合，發展出獨樹一幟的「勢象主義」（Dynamic Expressionism），勢象、光色、韻調三者相生共鳴，將西方色彩精髓深度內化，化為流淌著東方藝術哲思的抽象意境，奠定華人抽象表現主義繪畫的基石，更為趙無極、朱德群、吳冠中等享譽國際大師所師承與推崇。吳大羽對東方繪畫本質的深刻探索，迴歸本源，得以在西方戰後抽象浪潮當中開闢出屬於東方體系的全新路徑。

在東方藝術與西方思潮的交匯點上，王攀元的繪畫為東方抽象進程疊加了臺灣近代歷史分鏡。歷經二戰後期東亞時局的亂離與流徙，王攀元以獨到的色彩與簡約的構圖，融匯東方墨韻的暈染用筆與象徵手法，在具象與抽象的邊界上，於亂離傾軋的人生際遇中，照見當下的清明。畫中物象時而被推擠、壓縮，直觀地體現了他直面命運的心境；而畫面所留下的廣袤色塊，便成了安放文人傷愁的一方境地。這份純粹的個人生命顧盼，最終在時代洪流中產生了無聲卻龐然的共鳴，深刻迴盪著東亞地緣政治動盪下的集體情感記憶。

王懷慶接續了跨世代的藝術探究，受業於大師吳冠中。在歷經七〇年社會劇變與西方當代藝術思潮衝擊的年代，他深刻承襲華夏深厚的筆墨精神與哲理，並對文化的精神真髓展開了深沉的投問。從《伯樂》到江南民居、明式家具，再到《夜宴圖》與「中國皇帝系列」的宏大演繹，其跨越性的視野實踐於造型結構的重塑。王懷慶將形式凝縮為虛實對位的幾何秩序，專注於平面構成與色彩空間的抽象關係，賦予物質結構深邃的歷史重量與文化記憶，成功將傳統歷史符碼轉換為當代語境。置身東西方傳統的引力中，王懷慶精準把握文化核心與自我主體性，將其解構、吸納，重新轉化為直指本心且獨具風骨的藝術樣貌，深遠地拓寬了東方美學的宏觀視界。

正於威尼斯雙年展官方平行展盛大展出、備受國際學術矚目的當代大師蘇笑柏，作品疊合油彩、大漆、麻布的物質份量與時間厚度，最終沉澱為簡約精煉的繪畫語彙。無數次打磨成就大漆溫潤的光韻，而磨損龜裂的細膩紋理，亦是蘇笑柏觀照無常變異的精神痕跡；反覆的行動演繹出東方精神的當代樣貌，進而在厚重與輕盈、粗糲與溫潤的張力之中，成就一跨文化的時代經典。

自然與記憶，始終是索菲普·皮奇（Sopheap Pich）挖掘自我、連結高棉傳統文化的靈感原點。他以當地採集的竹、藤所創作的雕塑與壁掛，以及由手工鍛造銅和回收鋁製成的作品，長年廣受國際矚目。在其最新創作中，那些佈滿風霜、波紋交錯且層次豐富的工業金屬殘料，經由他的解構與層疊，轉化為張弛有度的立體抽象地景。索菲普·皮奇並非將既定的形式強加於物質之上，他讓結構透過重複、張力與累積自然形塑。這些作品精確地闡明了物質、形式與空間的辯證關係，在突顯韌性、再生與延續的演進歷程之餘，更深切承載著東南亞獨特的文化與歷史聯想。

牽引薩望翁·雍維（Sawangwongse Yawnghwe）駛入思辨分軌的，是記憶與國家敘事之間，關於歷史話語詮釋權的深刻質問。作為緬甸撣族良瑞王室的後裔，他搜集檔案文獻作為思索與追溯的基石；在緬甸歷史古往今來、真實虛妄、偶然與必然的層疊交錯中，亦步亦趨地爬梳史實，重現時代洪流下的人性良知。平面繪畫作品當中，薩望翁·雍維將歷史照片與平面單色塊併置，使具象歷史與抽象符碼融於單一圖像。畫面中那些人為的切割與自然的斷裂，呼應個體生命在動盪生世中的不可抗力與被迫遷移；

這份對亞洲地緣政治的新視角與再發現，也延續至他參與第 61 屆威尼斯雙年展的國際視野，在國際當代藝術的語境中，靜靜地為那些失落的亞洲歷史脈絡凝聚目光。

本屆展位上，蘇孟鴻隆重呈獻其最新系列創作，與臺北個展「科羅曼德之花」同步展出。新作延續他轉譯古典花鳥山水為當代文化符碼的創作脈絡，並進一步扣連美學、歷史工藝與當代政治經濟學的思辨，探討文化符號在流轉與重組的過程中，如何被重新建構並賦予異質的全新意義。結合具機械複製性質的「絹印挪用」與高度繁複的手工「變塗打磨」，蘇孟鴻將傳統花鳥、山水與人物畫稿抽離，使其走向抽象化與概念化；同時，藉由漆藝變塗的層層堆疊與拋光，讓作品生成兼具迷幻色彩與材質張力、且更具純粹繪畫性的視覺呈現。藉由異質且矛盾的作用力，蘇孟鴻引導觀者回返當下，以開放性的視角重新辨識和定義歷經更迭的文化與符號。

由歷史脈絡所牽引，展覽沿著材質語言、地緣敘事與觀看意識徐徐展開，映現出耿畫廊長年深植的亞洲文化根基。這不僅是對亞洲藝術現代性歷程的持續編目，更為西方觀眾開啟一條感知東方美學精神與當代藝術思辨的觀看路徑。觀者穿梭於作品之間，在貼近形式與物質細節之際，亦得以感受潛伏其後的文化記憶與思想張力，於層層遞進的視覺經驗中，逐步進入耿畫廊多年所構築的亞洲文化縱深與跨地域視野。

### 耿畫廊「策展角落」( Kabinett ) 展覽主題 | 海峽語法：寓言與碎片

在以臺灣當代藝術為核心的「策展角落」( Kabinett ) 單元，耿畫廊以「海峽語法：寓言與碎片」為題，企圖將「藝廊薈萃」( Galleries ) 展位中，不同世代之間對藝術創作語彙的質變與思辨能量，進一步引入島嶼的當代語境，將這條創作的渡越軌跡，定錨於臺灣海峽。海峽，因地勢與地緣壓力的推湧，更顯浪濤洶湧、暗流湍急。它隱喻著疆界線的劃分，卻又在流動之間持續滲透、交匯與沉積；正是這份截斷與阻隔，反向開啟了另頁歷史篇章。「策展角落」在此借「海峽」為喻，象徵著藝術在限制與張力中開闢表達空間的韌性。展覽深入探索臺灣藝術家如何藉由破碎的證據、殘留的痕跡、斷裂的記

憶等一系列「碎片」，在隱喻與多重指涉之間生成續存的「寓言」，回應因海峽而生的疏離屬矛盾、日常化的受迫氛圍的與體制壓力，乃至於對經典文化的去殖民再解讀。

展覽以作品甫獲大英博物館永久收藏的薛保瑕為入口，其將抽象演繹為一種在時間中的緩慢沉澱，用以見證頃刻隻影，透過精確校準的場域與循序展開的脈動，鋪墊時間的密度，而非單純地描繪；繪畫確立了層次與沉積的規則，深刻展現積累、修訂與克制的行動，精準地應答自我，也與集體身處時代暗湧時的緊繃與張力共振。以此為錨點，歷史與文化結構的「碎片」在展場中轉化為具體的肌理與空間體感。吳耿禎將傳統剪紙延伸為「紙編織」，在紙條相互錯綜的經緯間，使剪裁的邊緣成為得以呼吸吐納的孔隙，思緒與情感悄然穿透；袁慧莉則從內部重構古典筆墨語法，融合並挪用書法筆勢的動能，將皴法幻化為感性的符號系統，推展了水墨繪畫的層次與質地。

如果碎片是藝術家用以重組的「詞彙」，那麼「寓言」便是將其串聯後向時代的探問。於是，陳敬元在繪畫中構築出帶有「既視感」( déjà-vu ) 的虛幻歷史場景；植入截斷的符號與微茫的線索，刻意讓敘事的連貫性始終處於被延宕的狀態，以此反映集體記憶如何在語意游移的寓言中被組裝、流傳，並相互角力。姚瑞中則藉由翻新歷史經典，拋出另一則寓言。戲謔且有力地顛覆了那些承襲而來的文化權威，冷靜地揭示了所謂的「正統」，是如何在島嶼的張力之中被建構、保存與再次解構。

與此呼應，本次「策展角落」( Kabinett ) 展區在空間設計上，呈現由雙窄口通道進出的矩形立方，彷彿將海洋流動的思維與圖像匯聚於此，向不同文化脈絡的觀者敞開。

湧動的海流，既是地緣的交會，亦是時間線性推進的航跡。挾著對歷史碎片聚散張力的敏銳感知與跨越分界、穿梭內外的流動視野，耿畫廊於亞洲現當代經典作品中，回應當前藝壇聚焦亞洲議題的時代趨勢，持續開拓對二十世紀東亞藝術哲思與當下動態兼容的辯證關係之詮釋。



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# Tina Keng Gallery at Art Basel in Basel 2026

**Venue** | Messe Basel (Messeplatz 10, 4058 Basel, Switzerland)

**Booth** | E13

## **Participating Artists** |

Galleries: Wu Dayu, Wang Pan-Youn, Wang Huaiqing, Su Xiaobai, Sawangwongse Yawnghwe, Sopheap Pich, Su Meng-Hung

Kabinett: Ava Hsueh, Yao Jui-Chung, Yuan Hui-Li, Jam Wu, Chen Ching-Yuan

## **Opening Hours** |

VIP Preview (By invitation only)

06.16(Tue.), 06.17(Wed.) 11:00 a.m.-8:00 p.m.

Vernissage

06.17(Wed.) 5:00-8:00 p.m.

Public Days

06.18(Thur.)-06.21(Sun.) 11:00 a.m.-7:00 p.m.

Following the critical acclaim of its curated presentation at Art Basel in Basel 2025—which featured its main booth conceptually integrated with the *Kabinett* sector, alongside Su Meng-Hung’s monumental screen installation *Desolate Landscape on the Golden Screens* celebrated in the *Unlimited* sector as one of the "eight must-see masterpieces"—Tina Keng Gallery is pleased to announce its return to the fair’s 2026 edition.

Exhibiting in the primary *Galleries* sector, the gallery will present “*Trace: The Orbits of East Asian Aesthetics*.” This institutional-grade showcase marks the international debut of Taiwanese modernist master Wang Pan-Youn, whose profound oeuvre offers a timeless geopolitical narrative. Concurrently, the gallery’s curated project “*A Grammar of the Strait: Fables and Fragments*,” focusing on pioneering Taiwanese artists, has been selected for the *Kabinett* sector, a platform renowned for its rigorous dialogue between historical and contemporary art. Together, these dual presentations offer global

collectors and institutions a rare, historically significant trajectory of *East Asian* aesthetics that deeply resonates with today's international contemporary art discourse.

### **Tina Keng Gallery in Galleries | *Trace: The Orbits of East Asian Aesthetics***

Deepening its long-term engagement with the historical dimensions of East Asian modern and contemporary art, Tina Keng Gallery will present a trans-century Asian narrative at Art Basel in Basel 2026, seamlessly merging historical memory with contemporary transformation. Centered on the theme "***Trace: The Orbits of East Asian Aesthetics***," the exhibition brings together seven seminal artists whose practices deeply intertwine Asian roots with a global vision.

The curated roster features **Wu Dayu** (1903–1988), a pioneering figure of Chinese abstract painting; **Wang Pan-Youn** (1908–2017), a master who synthesized Eastern literati sensibilities with modernism; and **Wang Huaiqing**, a titan whose practice bridges the modern and contemporary eras. Echoing the zeitgeist of today's global art landscape, the presentation also highlights contemporary master **Su Xiaobai**, currently featured in an official collateral event at the Venice Biennale; **Sawangwongse Yawnghwe**, recently invited to the 61st Venice Biennale; **Su Meng-Hung**, whose monumental installation captivated audiences in last year's Art Basel *Unlimited* sector; and **Sopheap Pich**, a leading figure in Cambodian contemporary sculpture.

Here, Eastern philosophy serves as a profound conceptual locus, guiding these artists to challenge established forms and expand their creative vocabularies. While anchored by their cultural roots, the expansion and convergence of their artistic visions cohere into a powerful internal momentum that radiates outward. In doing so, they offer a nuanced response to trans-century historical memories and contemporary conditions, charting a persistently evolving aesthetic trajectory propelled by deep Asian cultural legacy.

In the early 20th century, **Wu Dayu** (1903–1988) traveled to Paris, absorbing the essence of modernist paradigms such as Post-Impressionism, Fauvism, and Expressionism amidst a turbulent artistic ferment. Driven by a resolute pursuit of modernized expression, his quest for pure artistic freedom and

the liberation of somatic perception marked the foundational inception of Chinese abstract painting. Within the framework of Western color theory and formal expression, Wu fused the fluid linear energy of Chinese calligraphy with the expressive brushwork of literati ink traditions, developing his distinctive philosophy of “Dynamic Expressionism” (*Shixiang*). In this synthesis, dynamic form, light, and rhythm resonate in harmony, deeply internalizing the essence of Western color to cultivate an abstract realm suffused with Eastern philosophical thought. This established the bedrock of Chinese Abstract Expressionism, earning him the mentorship and reverence of internationally renowned masters such as Zao Wou-Ki, Chu Teh-Chun, and Wu Guanzhong. Wu’s profound exploration into the essence of Eastern painting marked a return to origins, carving out a novel path for an Eastern aesthetic paradigm within the post-war wave of Western abstraction.

At the intersection of Eastern art and Western thought, **Wang Pan-Youn’s** (1908–2017) paintings superimpose a cinematic framing of modern Taiwanese history onto the trajectory of Eastern abstraction. Having endured the displacement and turmoil of East Asia during and after World War II, Wang utilized a unique palette and minimalist composition to merge the wash diffusion of Eastern ink with symbolic techniques. Navigating the threshold between figuration and abstraction amidst a turbulent life, his work illuminates a profound inner clarity. The subjects within his paintings are occasionally squeezed and compressed, intuitively reflecting his psyche when confronting destiny, while the vast color fields left on the canvas become a sanctuary for literati melancholy. This intensely personal life-gaze ultimately struck a silent yet monumental resonance within the torrent of the era, deeply echoing the collective emotional memory born of East Asian geopolitical upheavals.

**Wang Huaiqing** continues this cross-generational artistic inquiry, having studied under the master Wu Guanzhong. Enduring the social upheavals of the 1970s and the influx of Western contemporary art concepts, he profoundly inherited the deep brush-and-ink spirit and philosophy of Chinese heritage, embarking on a rigorous interrogation of its cultural essence. From *Bole* to Jiangnan vernacular dwellings, Ming-style furniture, and onto the grand narratives of *Night Revels* and the *Chinese Emperor* series, his expansive vision is manifested through the structural reshaping of form. Wang condenses form into a geometric order characterized by a contrapuntal interplay of presence and absence,

focusing on the abstract relationship between planar composition and chromatic space. This imbues material structures with a profound historical weight and cultural memory, successfully translating traditional historical codes into a contemporary discourse. Suspended within the gravitational pull of both Eastern and Western traditions, Wang precisely grasps his cultural core and subjective identity, deconstructing and absorbing them to forge an artistic ethos that is both introspective and unyielding, thereby vastly broadening the macroscopic horizon of Eastern aesthetics.

Contemporary master **Su Xiaobai**, whose current major exhibition as an official collateral event at the Venice Biennale has garnered significant international academic acclaim, overlays the material weight and temporal thickness of oil, lacquer, and linen, allowing them to settle into a minimalist, refined pictorial lexicon. Countless iterations of polishing yield the warm, mellow luster of the lacquer, while the delicate textures of wear and cracking serve as spiritual traces of Su's contemplation on impermanence and mutation. This repetitive, ritualistic action enacts a contemporary manifestation of the Eastern spirit, ultimately achieving a cross-cultural classic of our time within the tension between heaviness and lightness, roughness and refinement.

Nature and memory remain the inspirational loci for **Sopheap Pich** to excavate the self and connect with traditional Khmer culture. His long-celebrated practice includes sculptures and wall reliefs fashioned from locally gathered bamboo and rattan, alongside works composed of hand-forged copper and recycled aluminum. In his latest creations, weathered, corrugated, and richly layered scraps of industrial metal are deconstructed and stratified, transforming into dynamic, three-dimensional abstract landscapes. Rather than imposing a predetermined form onto his materials, Pich allows structures to organically shape themselves through repetition, tension, and accumulation. These works precisely elucidate the dialectical relationship between matter, form, and space; while highlighting an evolutionary process of resilience, regeneration, and continuity, they deeply bear Southeast Asia's distinct cultural and historical resonances.

What guides **Sawangwongse Yawnghwe** into divergent trajectories of critical inquiry is a profound interrogation of the authority to interpret historical discourse situated between memory and national

narrative. As a descendant of the Shan royal family of Yawnghwe in Myanmar, he utilizes archival documents as the foundation for contemplation and tracing origins. Navigating the layered intersections of past and present, truth and fiction, contingency, and necessity in Burmese history, he meticulously combs through historical facts to reclaim human conscience beneath the torrent of the times. Within his two-dimensional paintings, Yawnghwe juxtaposes historical photographs with flat, monochromatic color fields, merging figurative history and abstract codes into a singular image. The artificial ruptures and natural fractures within the composition echo the force majeure and forced migration experienced by individuals in volatile epochs. This critical re-examination and discovery of Asian geopolitics extends into his global perspective at the 61st Venice Biennale, quietly anchoring the gaze onto lost historical trajectories of Asia within the context of international contemporary art.

At this year's booth, **Su Meng-Hung** grandly presents his latest series of works, showcased concurrently with his solo exhibition "*Flowers of Coromandel*" in Taipei. The new works extend his artistic trajectory of translating classical flower-and-bird and landscape motifs into contemporary cultural codes, further interlocking aesthetics, historical craftsmanship, and contemporary political economy. He explores how cultural symbols are reconstructed and endowed with entirely new, heterogeneous meanings through processes of circulation and recombination. Combining the mechanical reproduction of silkscreen appropriation with the highly complex, manual craftsmanship of *biantu* (varied lacquer layering and polishing), Su detaches traditional flower-and-bird, landscape, and figure drafts, steering them toward abstraction and conceptualization. Concurrently, through the meticulous layering and polishing of lacquer, the works generate a visual presence that possesses both psychedelic coloration and material tension, accentuating a purer painterly quality. Through these heterogeneous and contradictory forces, Su guides the viewer back to the present, inviting an open-ended perspective to recognize and redefine cultures and symbols that have undergone historical transformations.

Guided by historical lineages, the exhibition unfolds gradually along the axes of material language, geopolitical narratives, and the consciousness of looking, reflecting the deep-seated Asian cultural foundations that Tina Keng Gallery has long cultivated. This represents not only an ongoing indexing

of the trajectory of Asian artistic modernity but also opens a pathway for Western audiences to perceive the spirit of Eastern aesthetics and contemporary artistic discourse. As viewers move between the works, encountering the nuances of form and material detail, they are invited to feel the underlying cultural memory and conceptual tension. Through this progressively layered visual experience, they step into the profound cultural depth and trans-regional vision that Tina Keng Gallery has meticulously built over the decades.

### **Tina Keng Gallery in Kabinett | *A Grammar of the Strait: Fables and Fragments***

Centered on contemporary Taiwanese art, Tina Keng Gallery's *Kabinett* sector project, titled "***A Grammar of the Strait: Fables and Fragments***," seeks to channel the dialectical energy and qualitative transformations of artistic vocabulary observed across generations in the main *Galleries* sector into the island's contemporary context, anchoring this trajectory of creative transit within the Taiwan Strait. Driven by topological and geopolitical pressures, the Strait is characterized by surging waves and torrential undercurrents. It serves as a metaphor for a demarcation line, yet within its fluid state, it fosters continuous infiltration, convergence, and sedimentation; it is precisely this rupture and isolation that inversely opens a new chapter of history. The *Kabinett* presentation deploys the "Strait" as an allegory for the resilience of art, forging spaces of expression amid constraints and tension. The exhibition delves into how Taiwanese artists leverage a series of "fragments"—shattered evidence, residual traces, and fractured memories—to generate enduring "fables" steeped in metaphor and multiple significations. In doing so, they respond to the alienating contradictions, naturalized atmospheres of coercion, and institutional pressures born of the Strait, culminating in a decolonial reinterpretation of canonical culture.

The exhibition opens with **Ava Hsueh**, whose work was recently acquired for the permanent collection of the British Museum. Hsueh interprets abstraction as a slow sedimentation within time, capturing transient moments. Through a precisely calibrated field and sequentially unfolding pulses, her work cushions the density of time rather than merely depicting it. Her painting establishes rules of layering and deposition, profoundly manifesting acts of accumulation, revision, and restraint—a precise

response to the self that resonates with the collective tension and anxiety of a shared epochal undercurrent. With this as an anchor, the "fragments" of historical and cultural structures are transformed into tangible textures and spatial somatic experiences within the exhibition space. **Jam Wu** extends traditional paper-cutting into "paper weaving." Within the intertwined warp and weft of paper strips, the cut edges become porous apertures for breath, allowing thoughts and emotions to subtly permeate. Concurrently, **Yuan Hui-Li** deconstructs and reconstructs classical brush-and-ink syntax from within. Fusing and appropriating the kinetic energy of calligraphic strokes, she transmutes traditional *cun* (texture) strokes into a sensible semiotic system, pushing the boundaries of layering and texture in ink painting.

If fragments are the "lexicon" artists use for reassembly, then "fables" are the syntax that links them to interrogate the era. Accordingly, **Chen Ching-Yuan** constructs illusory historical scenes fraught with a sense of *déjà-vu*. By implanting truncated symbols and faint clues, he deliberately maintains narrative coherence in a state of perpetual deferral, reflecting how collective memory is assembled, circulated, and contested within fables of shifting semantics. **Yao Jui-Chung** delivers another fable by subverting historical classics. He playfully yet powerfully upends inherited cultural authority, soberly exposing how so-called "orthodoxy" is constructed, preserved, and subsequently deconstructed amid the island's intrinsic tensions.

Echoing these conceptual frameworks, the spatial design of the *Kabinett* sector features a rectangular cube with dual narrow access channels. It acts as a nexus where oceanic flows of thought and imagery converge, welcoming viewers from diverse cultural contexts.

The surging ocean currents signify both geopolitical confluences and the navigational tracks of linearly advancing time. Armed with an acute perception of the tensions inherent in the convergence and dispersion of historical fragments, alongside a fluid vision that traverses boundaries and moves between the internal and external, Tina Keng Gallery contextualizes masterworks of Asian modern and contemporary art. In doing so, it responds to the contemporary zeitgeist focusing on Asian discourses,



Tina Keng Gallery

continuously expanding the interpretation of the dialectical relationship that bridges 20th-century East Asian art philosophy with present-day dynamics.


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